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LIBRARY JOURNAL

MARCH 15, 1987

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ALA Midwinter/ALISE Reports

Spring–Summer First Novels

RECOMMENDED BUSINESS BOOKS 1986

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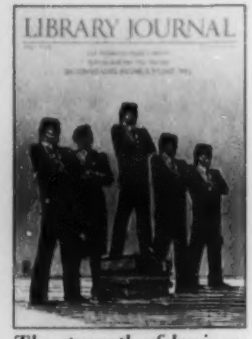

The strength of business depends on its literature, as artist Neil Shigley emphasizes

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For over 35 years, LJ *has encouraged those willing to face the risks and meet the challenges*

First Novels

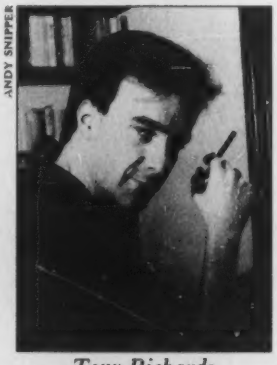
182 New Novels for Spring & Summer

By Ann Burns

A RECORD-BREAKING 182 novels, from 47 publishers, make up the new harvest of first fiction this season. Five years ago 121 first novels were published in the same time period. In 1983 the total rose to 156; in 1984, 135; in 1985, 122; and in 1986, there were 121 published. Except for 1983, when Doubleday and St. Martin's were co-leaders, St. Martin's has consistently been the most productive (and supportive) publisher of first fiction. (See sidebar for all the publishing details.)

Twice a year, as part of *LJ*'s decades-long commitment to promote the first novel, the authors are asked to comment to help us create this feature. This season we invited them to make observations on any aspect of their experience writing the novel and/or getting it published. Their letters reflect the joys and sorrows of the process.

Tony Richards
The Harvest Bride
"If producing a novel is akin to giving birth, then publication feels like nothing less than cleaning the baby's face and dressing it up in a bright new jacket to face the outside world . . . . All that the author can do is to furnish the work with love and care, not only during writing, but throughout the process of publishing midwifery . . . ."

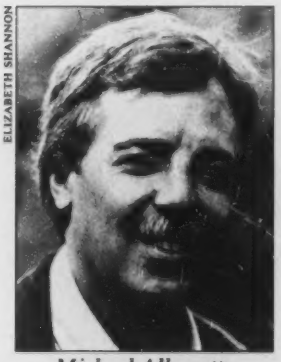


Tony Richards

Michael Falconer Anderson
The Unholy
"I believe perseverance is what it's all about. Having a book rejected hurts, but it's like being a boxer—sometimes you have to get hurt before you win. When you go down in round one, you get up and fight on. Or you quit. Everyone has the choice."

Raymond Barnett
Jade and Fire
"You've got to be schizophrenic to get a first novel written and published. There's the fragile, imaginative side of you that concocts a story, nurtures it to growth, and hones it with subtle literary skills. On the other hand, there's the crass, plotting side of you that relentlessly maneuvers this delicate flower before the jaded eyes of publishers, who stolidly endures the indignity of numberless rejections before finally, by sheer blind luck, someone recognizes its beauty and is willing to take a risk on it . . . ."

Michael Allegretto
Death on the Rocks
"Although writing is an art, publishing is a business. So when it finally happened for me, I didn't feel that I was *lucky* to be published, or even that I *deserved* to be published, but rather that I had *learned how* to be published. And it felt great."



Michael Allegretto

Ann Burns is Assistant Editor at *LJ*

James T. Doyle
Deadly Resurrection
"The writing and publishing of a first novel goes beyond the lonely hours of creation; beyond the despair of rejection; beyond the exhilaration of publication. When all that is past—the work finished, the hurts forgotten, the champagne bottles empty—what remains is a sense of wonder that all of the people who made it work—agent, editor, bookseller . . . and, ultimately, reader—believed enough to take a chance. You realize then that you are not alone."

Peter Bowen
Yellowstone Kelly
"The process of selling the book and publishing it has not so far driven me any farther up the wall than most other writers I know, and all of the stories sound the same anyway. If you write well and keep sending stuff out, one day someone will take it. One should be prepared for frequent encounters with the publishing world's hallmarks—timidity, rudeness, and delayed (if any) response."

Mary Lake Polan
Second Seed
"Reading books is a comfortable point on the spectrum between unrestrained fantasy and actuality. The text of a novel provides me with a skeleton to which I can add sound, colors, and images all from my imagination and personal experience. For many years I have wanted to try the other role, that of the writer, and provide others with the opportunity to participate in my make-believe story . . . ."

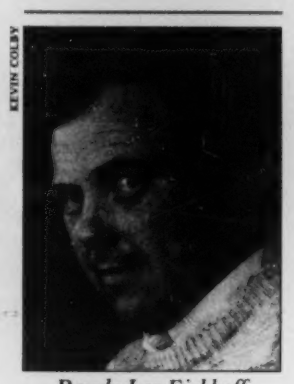
FRANCES R. DEL'AUNE

Mary Lake Polan

Kent Anderson
Sympathy for the Devil
"It took *Sympathy* more than two years to find a publisher . . . . I thought about giving up on the book, and about turning it into the kind of 'commercial' book those editors wanted . . . . I looked up from my typewriter and saw my three main characters . . . *looking* at me. If the book was published, the true book, they lived. If not, they died . . . . I had to save their lives so they could tell their story."

Elsa Cook
Satin Dolls
"The hardest and most important process in publishing a novel is writing it. You must write about a topic you care about or you'll quit after the second chapter. Secondly, you must find a good agent, one who believes in your talent and will stick by you to the end. Finally, you must have patience as you wait for your book to be bought . . . ."

Randy Eickhoff
A Hand To Execute
"I do not know which was harder: writing the novel or getting it published. An author's skill accounts for only ten percent in getting a novel published while the remaining 90 percent is solely luck. The writer today lives in a quirkish nightmare . . . ."


KEVIN COLBY

Randy Lee Eickhoff

Candida Fraze
Renifleur's Daughter
"It's been said before: writing is rewriting. But for me, rewriting means rethinking. After the first sloppy outpouring, my real work begins. My editor calls it playing God. But unlike God, the writer who pulls back for the long view must return to the fray. To rewrite I must relive the feelings. It's this backing and forthing—from thinking to feeling and back again—that's painful but necessary . . . ."

Kaye Gibbons
Ellen Foster
"I have not always wanted to be a writer. I needed to be one. I use language to make sense of my world and my place in it because that is the way I know best. In writing *Ellen Foster* my imagination took care of plot and characters with a speed and precision that amazed me. Once I found the narrative voice, my story told itself, language shaped itself . . . ."

Kaye Gibbons

SPRING & SUMMER LINE-UP
47 Publishers/182 Novels

St. Martin's	25
Viking	11
Walker	10
Morrow	8
Pocket Bks.	8
Avon	7
Scribner	7
Arbor House	6
Berkley Pub.	6
Doubleday	6
Atheneum	5
Dodd	5
Donald I. Fine	5
Little	5
Random	5
Knopf	4
Macmillan	4
Algonquin Bks.	3
DAW Bks.	3
Dutton	3
Holt	3
Norton	3
S. & S.	3
Tor Bks.	3
Ashley Bks.	2
Council Oak Bks.	2
Crossing Pr.	2
Delacorte Pr.	2
Dembner Bks.	2
Farrar	2
HBJ	2
Jameson Bks.	2
Mercury House	2
Poseidon Pr.	2
Ticknor & Fields	2
Alyson Pubns.	1
Black Heron	1
Crown	1
Firebrand Bks.	1
NAL Bks.	1
Peachtree Pubs.	1
Perseverance Pr.	1
Putnam	1
Strawberry Hill	1
Summit Bks.	1
Taplinger	1
Watts	1

Carol Ascher
The Flood
"A stubborn obsessiveness fills my silent writing hours. With each new draft of a scene, I seem to rub away the film from a decreasingly foggy image until all the details are astonishingly clear . . . . Now that *The Flood* has survived its own share of rejections to become a real book, I am in awe of its hardiness and resilience, and wish it Godspeed."

Carol Ascher

Julia M. Gibert
Outward and Visible Signs
"I had been warned repeatedly that getting a first novel published was a virtual impossibility. I did not even like admitting publicly that I was working on one; it seemed vaguely improper to be spending my time on a proposition with such long odds, like being a gambler of the most profligate sort . . . ."

William E. Knight
The Tiger Game
"Writing a first novel gives a peek into another world, like joining the army, except that the odds are worse . . . . The effort involved is fantastic, like building a Rolls Royce by hand . . . . Two years for writing, a year for winning publisher acceptance (*if* you're lucky), another year to publication, then nine months-plus before the royalties start. And this is the timetable of *success*!"

Gaylord Dold
Hot Summer, Cold Murder
"This novel grew from my love for the hard-boiled tradition and the *noir* film . . . . I wanted to write about my home, the prairie, small-town people, and desperate lives, and the genre provided a perfect method to exercise this kind of content, while freeing me from more artistic requirements of other novelistic endeavors . . . ."

Deidre S. Laiken
Death Among Strangers
"To create a work of fiction, I had to rely not on notes or interviews, as I had in the past, but on my imagination and my ability to 'pull' from observations and fantasy and to create a reality that was plausible and in keeping with the characters and the situation I had created . . . ."

Robert Carter
The Sugar Factory
"At eight years of age, I wrote a . . . story . . . [that] I hid . . . under my socks in the wardrobe (no one would dare touch my sock drawer, as often I put used ones back in there) . . . . Thirty years . . . later, I wrote a story . . . but it refused to fit in the sock drawer: too many socks and too small a drawer . . . . I sent it off. It was published and won a prize . . . . an interviewer asked how . . . writers might be different from other people. 'They have smaller sock drawers.' "

Dennis Lehman
The Getbacks of Mother Superior
"For a writer in prison, the creation of a novel about his milieu (a world in which up is often down, and black is commonly white) poses unique problems. Convicts want to be seen as Renaissance men, quintessential Robin Hoods, while the staff hopes to be portrayed as well-trained, fair, and even-handed professionals. The difficulty? It just ain't so, kid . . . and the writer is working on their turf . . . ."

Joan Cambridge
Clarise Cumberbatch Want To Go Home
"The publication of my book comes after more than 12 years of rejections. Were it not for the unrelenting encouragement of my husband . . . I might have given up. He taught me that the best way to get published is to create a work which a publisher cannot refuse. I shall never forget the day . . . his point struck home . . . ."

Donna Levin
Extraordinary Means
"Selling the first book was a vindication, a triumph; but the struggle goes on. Each sentence is something that has never existed before. I try to cultivate a playful attitude toward my work. I hope for recognition for what I do, but no amount of recognition will be enough if I can't enjoy the daily process . . . ."

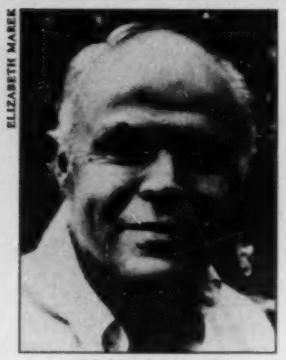
Peter W. Wood
To Swallow a Toad
"Being a writer is a splendid misery. Spawning characters, plots, and themes from a thin, yellow pencil is tough. Very tough. When I write, I bleed. But I've noticed that writing is both the bandage as well as the knife. It's strange . . . . But the wonderful truth about writing is that it reveals you to yourself . . . ."

Richard Marek
Works of Genius
"What a different experience to be a writer! There is no thrill equal to having a book accepted, no work like the work of revision . . . no terror like

Joan Cambridge

Donna Levin

Peter W. Wood



Richard Marek

the anticipation of publication. And nothing has made me more proud than to be in the community of those my publishing life has caused me most to admire—the community of writers."

Gary Smith
Happy Hours
"My greatest fear while writing [this book] was that once I'd finally completed the manuscript, no one would read it. This fear persists, though it has been eased by the enthusiasm of my agent, my editor, and publisher, and even by the artist responsible for the book jacket . . . . If *they* liked *Happy Hours*, then maybe other people will like it too . . . ."

Gary Smith

Yvonne Montgomery
Scavengers
"Writing *Scavengers* was like walking through a pitch dark room with a flashlight. I tried not to bump into the furniture and hoped like hell there was an exit on the other side. What happened in between had a lot to do with trusting my instincts and working like crazy . . . ."

Howard Norman
The Northern Lights
"The novel took some years to write, and like most writers I dealt with a quirky assemblage of emotions. It was like going around with a laughable, often despicable, always judgmental entourage. After one night's work I'd feel shamelessly elated. Later that night, or after the following night's work, I'd feel despondent. And what the two extremes most often shared was any number of tossed-out pages . . . ."

Patrice Bloom
Risks
"It begins with great excitement, quickly followed by sheer panic. But you plod on until you find yourself completely caught up in the lives of people whom you've never met as they become your most constant and intimate companions, their fate totally in your hands. Often frustrating, ultimately the most enjoyable adventure imaginable . . . "

Kate O'Donnell
Defy the Wind
"A friend once took the comparison of writing a book and childbirth one analogy further and into trying to become published. It is like, she said, giving birth to the most perfect child in the world. You love it, nurture it, mold it, watch it grow . . . . Then, one day, you send this most perfect child out into the world—and everyone laughs . . . ."

Seth Rolbein
Sting of the Bee
"Questions of dialect were the most difficult to answer in the course of writing and publishing this book. Artistically, the aim was to capture the sound and sense of Jamaican language . . . . Commercially, this effort couldn't make the book inscrutable or inaccessible, which would defeat the effort and the purpose. So there was a linguistic highwire walked, which was a great challenge . . . ."

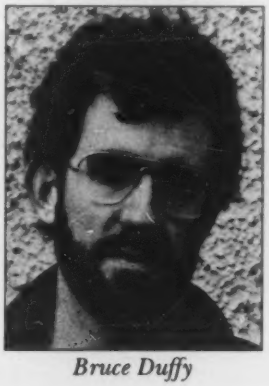
Patricia Volk
White Light
"The closer you get to publishing, the harder it is to let go. And when you're writing a novel, everything that happens in your life relates profoundly to it—Nicaragua, breathing. It would be easy to take *White Light* with me through life, playing with it endlessly, the way some women play with their hair . . . ."

George Weinberg
Numberland
"Twelve publishers rejected *Numberland* . . . before I got an acceptance. My reactions to each rejection were despair, self-doubt, the sense that the particular editor who turned me down represented the world, which would abandon me, as an army might leave behind a wounded soldier . . . ."

Mary J. Roberts
Tangled Vines
"When I begin writing, I have a strong sense of who my characters are, but their story doesn't really engage me until I'm surprised by a sudden revelation, an unexpected turning, a character's refusal to parrot my thoughts or beliefs. This is the point where the adventure begins. It's as clear and necessary as the connecting lurch of a roller coaster as it edges uphill . . . ."

Ronald B. Wheatley
A Song of Africa
"To me writing the book, while difficult at times, was very rewarding in itself. The ongoing creative process when 'clicking' brings with it an emotional high that's hard to surpass."

Bruce Duffy
The World As I Found It
"*The World As I Found It* began as an idea for a collage-painting that was to have prose elements. The painting never got past the sketch stage . . . . The destination of the seed is incalculable—the painting becomes a book, the minor character becomes a major one, and the narrative moves in directions you never anticipated, the mind moving like a ouija board, supplying answers to questions you never consciously asked . . . ."

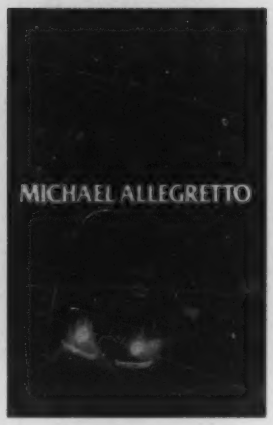

Bruce Duffy

Sarah Wolf
Long Chain of Death
"Writing a mystery/suspense novel is something like creating a jigsaw puzzle piece by piece and then expecting all the pieces to fit in the end. It's terribly hard work, but great fun when it works . . . ."

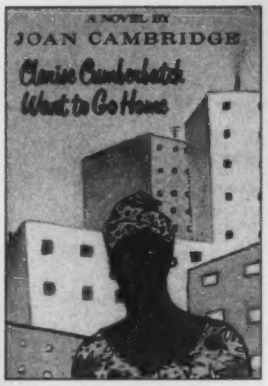
The First Novels

Listed below are all the first novels reported to *LJ* that are currently scheduled for publication between February 1 and August 31, 1987.

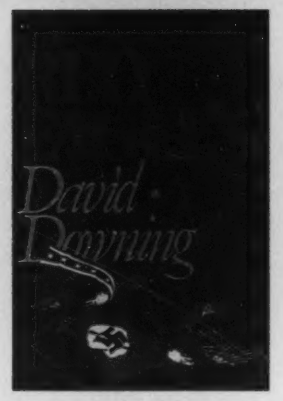
David Aaron, **State Scarlet** *(Putnam—April)*
Geoff Aggeler, **Confessions of Johnny Ringo** *(Dutton—May)*
Michael Allegretto, **Death on the Rocks** *(Scribner—June)*
Kent Anderson, **Sympathy for the Devil** *(Doubleday—August)*
Michael Falconer Anderson, **The Unholy** *(St. Martin's—June)*
Catharine Arnold, **Lost Time** *(Viking—May)*
Carol Ascher, **The Flood** *(Crossing Pr.—March)*
Doris J. Austin, **After the Garden** *(NAL Bks.—July)*



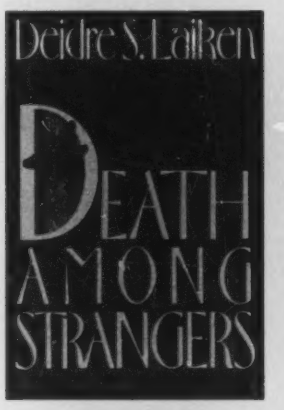
Raymond Barnett, **Jade and Fire** *(Random—June)*
June Barraclough, **Heart of the Rose** *(St. Martin's—February)*
Patricia Barrie, **Devotions** *(Dutton—August)*
Stella C. Bibeiro, **Sambaqui** *(Avon—March)*
Billy Bittinger, **The Good Time Gospel Boys** *(St. Martin's—February)*
Patrice Bloom, **Risks** *(Pocket Bks.—June)*
Michael Blumlein, **The Movement of Mountains** *(St. Martin's—July)*
G. F. Borden, **Easter Day, 1941** *(Beech Tree Bks: Morrow—March)*
Robert Boswell, **Crooked Hearts** *(Knopf—May)*
David Bottoms, **Any Cold Jordan** *(Peachtree Pubs.—March)*
Peter Bowen, **Yellowstone Kelly** *(Jameson Bks: Green Hill Pubs.—March)*
Christopher Bram, **Surprising Myself** *(Donald I. Fine—May)*
Celia Brayfield, **Pearls** *(Morrow—May)*
John Brizzolara, **Wirecutter** *(Doubleday—February)*
Karen Brush, **The Pig, the Prince & the Unicorn** *(Avon—June)*
Emma Bull, **War for the Oaks** *(Berkley Pub.—July)*
Joan Cambridge, **Clarise Cumberbatch Want To Go Home** *(Ticknor & Fields—March)*



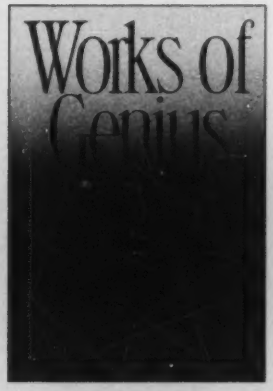
Michelle Carter, **On Other Days While Going Home** *(Morrow—July)*
Robert Carter, **The Sugar Factory** *(Atheneum—August)*
Monique Charlesworth, **The Glass House** *(Poseidon Pr: S. & S.—May)*
Mark Christensen, **Mortal Belladaywic** *(Doubleday—June)*
Tom Clark, **The Exile of Céline** *(Random—February)*
Paul Coggins, **The Lady Is the Tiger** *(Avon—May)*
Elsa Cook, **Satin Dolls** *(Pocket Bks.—August)*
Georgia Cotrell, **Shoulders** *(Firebrand Bks.—April)*
Audrey Couloumbis, **Just Before Daybreak** *(St. Martin's—May)*
Ron Dakron, **Infra** *(Black Heron Pr.—June)*
Peter David, **Knight Life** *(Berkley Pub.—April)*
Dianne Day, **Obsidian** *(Pocket Bks.—July)*
Joseph DeSario, **Limbo** *(Doubleday—March)*
Jenny Diski, **Nothing Natural** *(S. & S.—April)*
Gaylord Dold, **Hot Summer, Cold Murder** *(Avon—April)*
Michael Dorris, **A Yellow Raft in Blue Water** *(Holt—May)*
David Downing, **The Red Eagles** *(Macmillan—May)*
James T. Doyle, **Deadly Resurrection** *(Walker—April)*
Bruce Duffy, **The World as I Found It** *(Ticknor & Fields—August)*
Rosemary Edgehill, **Turkish Delight** *(St. Martin's—March)*
Randy L. Eickhoff, **A Hand To Execute** *(Walker—July)*
Careth Ellingson, **Heavy Connections** *(St. Martin's—August*



Peter Berresford Ellis, **The Rising of the Moon** *(St. Martin's—July)*
Barbara Erskine, **Lady of Hay** *(Delacorte—July)*
Knut Faldbakken, **The Honeymoon** *(St. Martin's—March)*
Daniel Farson, **Swansdowne** *(St. Martin's—April)*
Bernard Feld, **Blood Relations** *(Little—February)*
Augusto Ferrera, **The Honor of Peter Kramer** *(Dodd—April)*
M. J. Fitzgerald, **Concertina** *(Random—March)*
Patty Lou Floyd, **The Silver DeSoto** *(Council Oak Bks.—June)*
Candida Fraze, **Renifleur's Daughter** *(Holt—June)*
Stephen F. Freind, **God's Children** *(Beech Tree Bks: Morrow—May)*
C. S. Friedman, **In Conquest Born** *(DAW Bks.—May)*
Henrietta Garnett, **Family Skeletons** *(Knopf—March)*
Charles B. Garrigus, **Brief Candle** *(Strawberry Hill—May)*
Kaye Gibbons, **Ellen Foster** *(Algonquin Bks.—May)*
Julia M. Gibert, **Outward and Visible Signs** *(Viking—May)*
Henry Giniger, **Reasons of the Heart** *(Watts—April)*
Heather Gladney, **Teot's War** *(Berkley Pub.—May)*
Gary Glickman, **Years from Now** *(Knopf—June)*
Lester Goldberg, **In Siberia It Is Very Cold** *(Dembner Bks.—May)*
Evan Green, **Adam's Empire** *(St. Martin's—May)*
David Gurewich, **Travels with Dubinsky and Clive** *(Viking—July)*
J. Keith Hale, **Cody** *(Alyson Pubns.—April)*
Dirk Hanson, **The Incursion** *(Little—April)*
Alison Harding, **Also Georgiana** *(St. Martin's—April)*
Jeanne Hart, **Fetish** *(St. Martin's—August)*
Joan Higgins, **A Little Death Music** *(Dodd—March)*
Christopher Hinz, **Liege-Killer** *(St. Martin's—March)*
Molly Hite, **Class Porn** *(Crossing Pr.—May)*
Curtis H. Hoffman, **Project: Millennium** *(Berkley Pub.—February)*
Blythe Holbrooke, **Baby Teeth** *(S. & S.—August)*
Isabel Huggan, **The Elizabeth Stories** *(Viking—May)*
Ellen Hunnicut, **Suite for Calliope** *(Walker—July)*
Benita Kane Jaro, **The Key, the Lock, the Door in the Wall** *(Scribner—August)*
Matti Joensuu, **The Stone Murderers** *(St. Martin's—August)*
Michael J. Katz, **Murder Off the Glass** *(Walker—March)*
Frederick Kaufman, **Forty-Two Days and Nights on the Iberian Peninsula with Anís Ladrón** *(HBJ—May)*
Mary Kittredge, **Murder in Mendocino** *(Walker—February)*
Barbara Knight, **Woodsedge** *(Walker—June)*
William E. Knight, **The Tiger Game** *(Dembner Bks.—February)*
Mercedes Lackey, **Arrows of the Queen** *(DAW Bks.—March)*

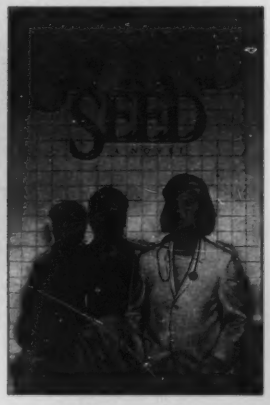


Deidre S. Laiken, **Death Among Strangers** *(Macmillan—April)*
Elizabeth Law, **Double Deceptions** *(Walker—May)*
Alan J. Leavitt, **Shame the Devil** *(Donald I. Fine—April)*
Dennis Lehman, **The Getbacks of Mother Superior** *(Arbor House—June)*
Kate Lehrer, **Best Intentions** *(Little—June)*
Donna Levin, **Extraordinary Means** *(Arbor House—July)*
Elinor Lipman, **Into Love and Out Again** *(Viking—March)*
Jeffery Long, **Angels of Light** *(Beech Tree Bks: Morrow—June)*
Bret Lott, **The Man Who Owned Vermont** *(Viking—June)*
Genevieve Lyons, **Last Inheritor** *(Doubleday—April)*
Stephen McCauley, **The Object of My Affection** *(S. & S.—March)*
Loren MacGregor, **The Net** *(Berkley Pub.—June)*
Richard Marek, **Works of Genius** *(Atheneum—June)*

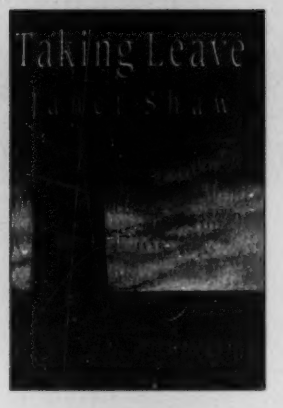


Kati Marton, **An American Woman** *(Norton—April)*
Robert Masello, **The Spirit Wood** *(Pocket Bks.—June)*
Kurt Maxwell, **Equinox** *(Arbor House—April)*
Ora Mendels, **Mandela's Children** *(Little—February)*
Anna Mitgutsch, **Three Daughters** *(HBJ—March)*
Yvonne Montgomery, **Scavengers** *(Arbor House—May)*
Daniel Moreau, **Death Without Honor** *(Pocket Bks.—February)*
D. Miller Morgan, **Money Leads to Murder** *(Dodd—June)*
Dallas Murphy, **Lover Man** *(Scribner—July)*

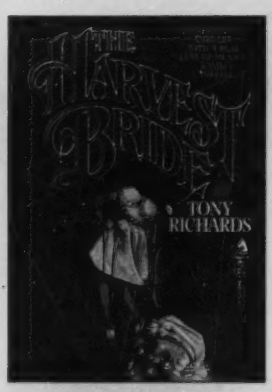
Hilary Norman, **In Love and Friendship** *(Delacorte—February)*
Howard Norman, **The Northern Lights** *(Summit Bks.—March)*
Marsha Norman, **The Fortune Teller** *(Random—May)*
Kate O'Donnell, **Defy the Wind** *(Avon—August)*
Chester Oksner, **Punitive Damage** *(Morrow—August)*
Perry Oldham, **Higher Ground** *(Mercury House—July)*
Timothy R. O'Neill, **Shades of Gray** *(Viking—April)*
Joan Oppenheimer, **Rattlesnakes and Roses** *(Perseverance Pr.—April)*
Lawrence Osborne, **Ania Malina** *(Scribner—May)*
Paul Claiborne Park, **Soldiers of Paradise** *(Arbor House—August)*
Rupert Parsons, **The Canberran** *(Atheneum—March)*
A. B. Paulson, **Watchman Tell Us of the Night** *(Viking—April)*
Jim Peyton, **Zion's Cause** *(Algonquin Bks.—March)*
Seth Pfefferle, **Stickman** *(Tor Bks.—July)*
George Plimpton, **The Curious Case of Sidd Finch** *(Macmillan—April)*
Mary Lake Polan, **Second Seed** *(Scribner—April)*



Steven D. Price, **Riding for a Fall** *(Tor Bks.—June)*
Mary M. Pulver, **Murder at the War** *(St. Martin's—August)*
Eduardo Quiroga, **On Foreign Ground** *(Norton—April)*
Jeffery Raines, **The Big Island** *(Beech Tree Bks: Morrow—August)*
Robert Reed, **The Leeshore** *(Donald I. Fine—April)*
Mickey Zucker Reichert, **Godslayer** *(DAW Bks.—August)*
Howard Reynolds, **The Defector** *(Viking—February)*
Daniel Rhodes, **Next, After Lucifer** *(St. Martin's—July)*
Tony Richards, **The Harvest Bride** *(Tor Bks.—May)*
Simon Ritchie, **The Hollow Woman** *(Scribner—February)*
Les Roberts, **An Infinite Number of Monkeys** *(St. Martin's—July)*
Mary Jane Roberts, **Tangled Vines** *(Mercury House—March)*
George C. Roche, **Going Home** *(Jameson Bks: Green Hill Pubs.—February)*
Doris Rochlin, **Frobisch's Angel** *(Taplinger—April)*



Seth Rolbein, **Sting of the Bee** *(St. Martin's—August)*
Daniel Asa Rose, **Flipping for It** *(St. Martin's—March)*
Ann B. Ross, **The Pilgrimage** *(Macmillan—April)*
Sarah Rossiter, **The Human Season** *(Little—May)*
Tim Sandlin, **Sex and Sunsets** *(Holt—April)*
Valerie Sayers, **Due East** *(Doubleday—February)*
Harvey Shapiro & Paulett Tumay, **Murder in Soho** *(Dutton—August)*
Walter Shapiro, **Eddie Black** *(Arbor House—February)*
Janet Shaw, **Taking Leave** *(Viking—April)*
Robert W. Shaw, **Abbott and Avery** *(Viking—August)*
Lionel Shriver, **The Female of the Species** *(Farrar—April)*
Gary Smith, **Happy Hours** *(Harmony: Crown—April)*



Justin Spring, **The Whole Art Thing** *(St. Martin's—February)*
Sara Stamey, **Wild Card Run** *(Berkley Pub.—April)*
Harriet Steinberg, **Wish You Were Here** *(Pocket Bks.—April)*
Caroline Stickland, **Standing Hills** *(St. Martin's—March)*
Theodore Taylor, **The Stalker** *(Donald I. Fine—May)*
Judith Terry, **Version and Diversion** *(Morrow—February)*
Mary Thralls, **Kiss the Son** *(Council Oak Bks.—April)*
Marian Thurm, **Walking Distance** *(Random—April)*
Carol Thurston, **Flair** *(Pocket Bks.—May)*
Lynne Tillman, **Haunted Houses** *(Poseidon Pr: S. & S.—February)*
Scott Turow, **Presumed Innocent** *(Farrar—August)*
Frances Vernon, **Privileged Children** *(Dodd—April)*
Pablo Vierci, **The Imposters** *(Avon—July)*
Patricia Volk, **White Light** *(Atheneum—August)*
William T. Vollmann, **You Bright and Risen Angels** *(Atheneum—April)*

Lilla M. Waltch, **The Third Victim** *(Dodd—April)*
William Warner, **Knute, and Knute Again** *(Algonquin Bks.—April)*
Michael D. Weaver, **Wolf-Dreams** *(Avon—May)*
George Weinberg, **Numberland** *(St. Martin's—March)*
Mike Weiss, **No Go on Jackson Street** *(Scribner—April)*
Caroline Wesley, **King's Castle** *(Walker—July)*
Daniel Westerly, **Devotion** *(Pocket Bks.—March)*
Ronald B. Wheatley, **A Song of Africa** *(Ashley Bks.—May)*
Allen Wheelis, **The Doctor of Desire** *(Norton—April)*
Edith B. Wile, **One Way Weekend** *(Ashley Bks.—March)*
Chilton Williamson, **Desert Light** *(St. Martin's—April)*
Rudy Wilson, **The Red Truck** *(Knopf—May)*
Timothy Wilson, **Master of Morholm** *(St. Martin's—May)*
Barbara Y. Witten, **The Isle of Fire Murder** *(Walker—June)*
Sarah Wolf, **Long Chain of Death** *(Walker—May)*
Peter Weston Wood, **To Swallow a Toad** *(Donald I. Fine—June)*